

THE ANGEL GABRIEL

Traditional Basque Carol
Translated by Sabine Baring-Gould (1834-1924)

Andrew Wright

Moderato (♩. = ca. 72)

Keyboard

Soprano
mp

Alto

1. The an - gel Ga - bri - el from heav - en came, _____
2. "For know a bless - ed Moth - er thou shalt be, _____

1. His wings of drift - ed snow, his eyes as flame; _____ "All
2. All gen - er - a - tions laud and hon - or thee, _____ Thy

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1. hail," said he, "thou low - ly maid - en Ma - ry."
2. Son shall be Em-man - u - el, by seers fore - told."

mf
1-2. "Most high - ly fa - vored, most high - ly fa - vored la - dy!"

1-2. Glo - ri - a, glo - ri - a!

Soprano (Verse 4 only) *mf*

4. Of her, — Em - man - u -

Alto

Solo *p* 3. Then gen - tle Ma - ry meek - ly bowed — her
 Tutti *mf* 4. Of her, — Em - man - u - el, the Christ, — was

Vs 3: *p*
 Vs 4: *mf*

4. el, — all on — a Christ - mas morn,

3. head; — “To me — be as it pleas - eth God!” — she said. “My
 4. born — In Beth - le - hem, all on a Christ - mas morn; And

4. Oo

3. soul shall laud and mag - ni - fy his ho - ly name."
4. Chris - tian folk through - out the world will ev - er say:

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics for two different parts. The bottom staff is a piano accompaniment in G major, featuring chords and a melodic line in the right hand, and a bass line in the left hand. A fermata is placed over the final notes of the vocal lines and the piano accompaniment.

mf tutti

3-4. "Most high - ly fa - vored, most high - ly fa - vored la - dy!"

mf tutti

3-4. "Most high - ly fa - vored, most high - ly fa - vored la - dy!"

mf

The second system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics for two different parts. The bottom staff is a piano accompaniment in G major, featuring chords and a melodic line in the right hand, and a bass line in the left hand. The dynamic marking *mf tutti* is present above the vocal lines and *mf* above the piano accompaniment. A fermata is placed over the final notes of the vocal lines and the piano accompaniment.

1

f Glo - ri - a, glo - ri - a!

f Glo - ri - a, glo - ri - a!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked with a forte (*f*) dynamic. A first ending bracket labeled '1' spans the final two measures of the system.

Final
rit. *mp*

glo - ri - a, glo - ri - a, glo - ri - a!

rit. *mp*

glo - ri - a, glo - ri - a, glo - ri - a!

Final
rit. *mp* *p*

The second system continues the vocal and piano parts. It is marked with a ritardando (*rit.*) and mezzo-piano (*mp*) dynamic. The piano accompaniment features a crescendo leading to a piano (*p*) dynamic at the end. A final bracket labeled 'Final' spans the entire system.

Composer Notes

The Angel Gabriel is a simple two-part choral setting of the text of a traditional Basque carol translated and paraphrased by Sabine Baring-Gould (1834–1924). The familiar and uplifting Scriptural text of the Annunciation narrative upon which the carol is based, beautifully and poetically unfolded and elaborated, appears as the Gospel for the 4th Sunday of Advent Year B (Luke 1:26–38).

The piece is especially effective as a short anthem for the latter part of Advent.

In terms of overall mood, the musical setting focuses on the refrain (“Most highly favored lady...”) where the narrative pauses and gives a brief moment to reflect on these central words.

The dynamics throughout and the quiet solo in verse 3 are key to setting the mood. The vocal parts are written in close harmony, and so would suit any combination of equal voices—women, children, or men. The entire piece may be sung by the whole assembly, since the melody is easily learned and the *tessitura* is moderate.

Any type of keyboard would be effective in providing the accompaniment. Just enough melodic doubling has been included to assist but not dominate unnecessarily. The melody being fairly angular, effort should be made to render the accompaniment smoothly and gently. The metronome indication suggests adequate, flowing movement.

Finally, a gentle melody instrument (e.g., flute) could be played in the introduction and interlude (using the up-stemmed keyboard notes), could double the refrain melody, and play the descant in verse 4 to the end.

—Andrew Wright

Assembly Edition

THE ANGEL GABRIEL

Andrew Wright



1. The an - gel Ga - bri - el from heav - en came,
2. "For know a bless - ed Moth - er thou shalt be,
3. Then gen - tle Ma - ry meek - ly bowed her head;
4. Of her, Em - man - u - el, the Christ, was born



1. His wings of drift - ed snow, his eyes as flame;
2. All gen - er - a - tions laud and hon - or thee,
3. "To me be as it pleas - eth God!" she said.
4. In Beth - le - hem, all on a Christ - mas morn;



1. "All hail," said he, "thou low - ly maid - en Ma - ry,"
2. Thy Son shall be Em - man - u - el, by seers fore - told."
3. "My soul shall laud and mag - ni - fy his ho - ly name."
4. And Chris - tian folk through - out the world will ev - er say:



- 1-4. "Most high - ly fa - vored, most high - ly fa - vored la - dy!"



- 1-4. Glo - ri - a, glo - ri - a!



4. glo - ri - a, glo - ri - a, glo - ri - a!

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